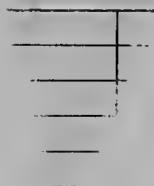


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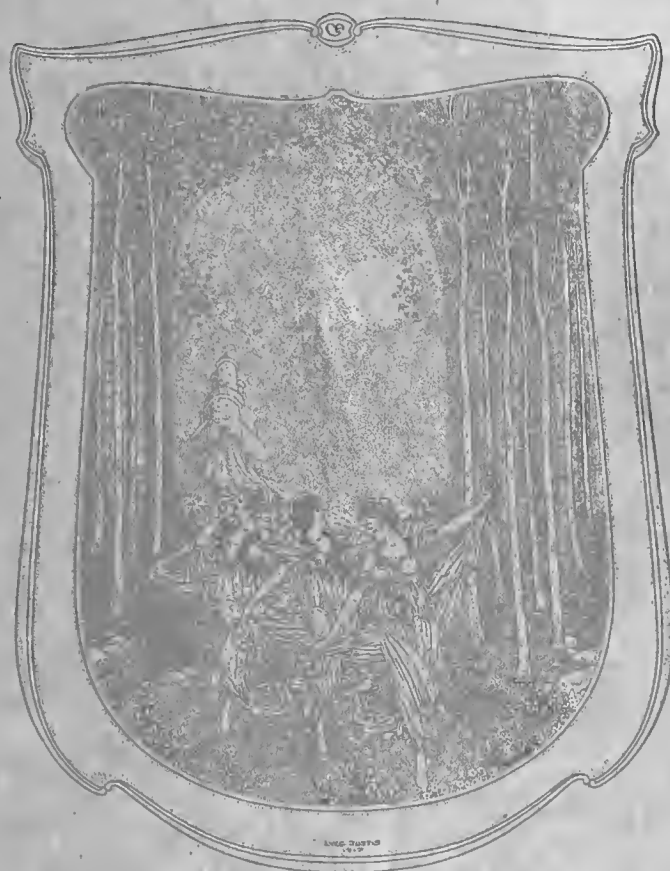
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GODOWSKY

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PREFACE

Some General Considerations

A MINIATURE is an art expression in small dimensions, distinctive in its delicate and exquisite workmanship. What Leopold Godowsky has done in these little compositions justifies title and definition. Schumann, Tschaikowsky and others of the great composers have written charming little pieces, ostensibly intended for young students—that is, music conceived from the art standpoint, yet with an underlying educational purpose in mind. But what they have created in this field is of an unevenly distributed difficulty; it lacks the continuity, the gradual sequence of development so necessary for the acquisition of balanced technical, as well as interpretative results. And passing mention is all that need be made of the mass of inferior four-hand music available for teaching purposes. In these *Miniatures* we find musical beauty within small dimensions, expressed in exquisitely finished workmanship; and in a novel form whose underlying educational importance is hardly implied by their title.

The Composer's Ideals

AS THE composer himself writes in a letter to the publisher: "I have given a great deal of thought and loving care to the *Miniatures* and though the pieces are smaller and considerably less complicated than anything I have ever written, they represent the best there is in me. The experience and assimilated knowledge, the aims and aspirations, the hopes and ideals, the disappointments and yearnings of a sensitive nature and an artist's soul are all to be found in this series of simple five-finger pieces. Working within such self-imposed limitations has convinced me that economy of means leads to a superior form of concentration, and the resulting concentrated effort produces the quintessence of human endeavor, materially and spiritually. The resourcefulness needed in dealing frugally with the means at our command often opens up unexplored and unsuspected regions of imagination. In working on the *Miniatures* I have been amazed at the possibilities created by the adopted restrictions. I have done my utmost to give the same attention to melody, harmony and counterpoint. I have tried my best to make the pieces as simple and as easy as was compatible with the intrinsic value of the inspiration and idea. I could have made them simpler and easier for the teacher, but the result would have been artistically less satisfactory, and much of their attractiveness would have been lost. I wish to inaugurate a new era in pedagogy, particularly as regards the earliest and early grades."

Technical Advantages

THE MELODIES in the *primo* parts of the *Miniatures* are based on a five-tone compass. This furthers the acquisition of a permanently correct position of the hand, as the hand is thus kept in a stable five-finger position, each finger playing throughout the entire composition the one key allotted to it. The result is an equalization of the fingers which no other method offers. The fixed position of the hand compels the frequent use of the weaker digits, as the passing under of the thumb does not take place. (This gives the *Miniatures* a special value for the more advanced player who wishes to strengthen the more neglected fingers.) Their genuine musical interest and rich harmonic texture will encourage a more rapid progress towards proficiency than would any number of dry mechanical exercises. It is owing to imperfect control of the normal keyboard position of the hand and to finger inequality that students, as a rule, are unable to play expressively with the weaker fingers. For purposes of *prima vista* reading the *Miniatures* offer manifold advantages. Their interesting and scholarly workmanship will be appreciated by the teacher, so often bored by the triviality and monotony of the four-hand part assigned him. Every detail of fingering, pedalling, phrasing, *tempo* and expression, dynamic light and shade, etc., has been indicated with meticulous care by the composer and should be accepted as authoritative. The composer specifies that: "Of the forty-six numbers, twenty-two are easy, eleven moderately easy, and thirteen rather advanced for the teacher, while the pupils' parts are all accessible to beginners and at the same time equally useful to advanced players. The more ambitious pupils can ultimately play the teachers' parts."

Musical Advantages

IT WOULD not be just, perhaps, to deny that the easy four-hand collections of a Löw, a Loeschhorn or a Spindler, as well as some others, have their place in the pedagogic scheme. Yet in many ways they represent abandoned standards and antiquated ideas. And present-day ideals of piano playing and teaching reflect so notable an advance, they so emphatically insist that the best is none too good, that the musical as well as the technical advantages of such compositions as these Godowsky *Miniatures* are only too apparent. In them, a fuller, more practical measure of technical benefit goes hand in hand with a stressing of the musical and artistic elements. The *Miniatures* are healthily modern in idea and harmonic treatment. In place of the banal simplicity of some sixty or eighty years ago (still noticeable in much instructive four-hand music of the hour) we have real constructive imagination, an art beyond cavil; a quality of appeal which none truly musical can evade. Not only do the charming creations of Godowsky's fancy guide aright the pupil's first half-conscious steps toward interpretation and esthetic expression of a musical idea—the acquisition of color by touch gradation, dynamic and agogic emphasis, light and shade in playing, correct phrasing and articulation of musical sentences—but they give him as well a clear conception of most of the musical forms, ancient and modern, strict and free, their contrasting characteristics being presented in a concrete though condensed manner. The short annotation which accompanies every number helps the student to understand form and character in musical composition, while it offers the teacher material for elaboration in an analysis of the *Miniature* in question. Though the above considerations aim to give some idea of the purpose and scope of these four-hand *Miniatures*, there is one thing which it is beyond their power to do—to convey to the reader with approximate accuracy the spark of genius which illuminates these happy offspring of Godowsky's muse, their absolute musical charm which cannot well be described or defined. The intrinsic worth of the *Miniatures* may be appreciated only by actual acquaintance.

FREDERICK H. MARTENS.

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FIRST² SUITE

Nº 1
In Church

SECONDO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)

Andante (♩ = 76-88)

mf

p legato

pp staccatissimo

Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.✱

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment with eighth and sixteenth notes. The score includes fingerings (numbers 1-5) and breath marks (indicated by a 'V' symbol). The piece concludes with a final measure marked with a double bar line and a repeat sign.

Red. Red. Red. Red. Red. Red. Red. Red.

p legato
pp staccatissimo

Ted. Ted. Ted. Ted. Ted. Ted. Ted.
 

[illegible]

2ed. 2ed. 2ed. 2ed. 2ed. 2ed.* 2ed. 2ed. 2ed. 2ed. 2ed. 2ed.*

FIRST³ SUITE

Nº 1 In Church

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 76 - 88)

r.h.
1 2 3 4 5
Compass
5 4 3 2 1
l.h.

mf

p

mf cresc.

p

rall.

4
Nº 2
At Night

SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 80 - 92)

una corda
p dolce

più p

dim.

poco più sostenuto
mp *p*

poco rit. *a tempo più p*

dim. *poco più sostenuto più p* *poco rit.*

5
Nº 2
At Night

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 80-92)

r.h.
1 2 3 4 5
Compass
5 4 3 2 1
l.h.

p dolce

p più p

dim.

poco più sostenuto
mp p

poco rit.

a tempo più p

dim.

poco più sostenuto più p

poco rit.

6
Nº 3
Lullaby

SECONDO

LEOPOLD GODOWSKY

Andante (♩ = 112 - 120)

p dolce
una corda

più p

meno p

poco rall.

più p
a tempo

meno p

più p

meno p

7
Nº 3
Lullaby

PRIMO

LEOPOLD GODOWSKY

Andante (♩ = 112 - 120)

Handwritten musical notation for the first system. It includes a right-hand (r.h.) and left-hand (l.h.) part. The right-hand part starts with a scale: 1 2 3 4 5. The left-hand part starts with a scale: 5 4 3 2 1. The notation includes fingerings (1-5) and dynamics: *p dolce* and *più p*.

Handwritten musical notation for the second system. It includes a right-hand (r.h.) and left-hand (l.h.) part. The notation includes fingerings (1-5) and dynamics: *meno p* and *poco rall.*

Handwritten musical notation for the third system. It includes a right-hand (r.h.) and left-hand (l.h.) part. The notation includes fingerings (1-5) and dynamics: *più p a tempo*, *meno p*, and *più p*.

Handwritten musical notation for the fourth system. It includes a right-hand (r.h.) and left-hand (l.h.) part. The notation includes fingerings (1-5) and dynamics: *meno p*.

8
SECONDO

mp

Two. Two. Two. Two. Two. Two. Two. Two.

p

Two. Two. Two. Two. Two. Two. Two. Two.

sempre p

poco rall.

Two. Two. Two. Two. Two. Two. Two. Two.

a tempo più p

rall.

Two. Two. Two. Two. Two. Two. Two. Two.

9
PRIMO

First system of musical notation, measures 1-4. The music is in treble and bass staves. Fingerings are indicated by numbers 1-5. The dynamic marking *mp* is present. Slurs are used over measures 1-2 and 3-4.

Second system of musical notation, measures 5-8. The music is in treble and bass staves. Fingerings are indicated by numbers 1-5. The dynamic marking *p* is present. A *>* (accent) is over the first note of measure 6. The dynamic marking *sempre p* is present. Slurs are used over measures 5-6 and 7-8.

Third system of musical notation, measures 9-12. The music is in treble and bass staves. The dynamic marking *poco rall.* is present. Slurs are used over measures 9-10 and 11-12.

Fourth system of musical notation, measures 13-16. The music is in treble and bass staves. The dynamic marking *a tempo più p* is present. The dynamic marking *rall.* is present. Slurs are used over measures 13-14 and 15-16.

10
Nº 4
Rustic Dance

SECONDO

LEOPOLD GODOWSKY

Allegro con brio (♩ = 108-120)

[illegible]

SECOND SUITE

№ 1

Arietta

SECONDO

Andante cantabile ($\text{♩} = 56 - 63$)

LEOPOLD GODOWSKY

Musical score for "The Rose Tree" in C major, 2/4 time. The score is for a piano and voice. The piano part consists of two staves. The right hand plays a melody with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes and half notes. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line is: C3 (half), F2 (half), C3 (half), F2 (half), C3 (half), F2 (half), C3 (half), F2 (half). The score is divided into four measures. The first measure contains the first four notes of the melody and the first half of the bass line. The second measure contains the next four notes of the melody and the second half of the bass line. The third measure contains the next four notes of the melody and the third half of the bass line. The fourth measure contains the final four notes of the melody and the final half of the bass line. The score is marked with a piano (p) dynamic. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 2/4. The score is for a piano and voice. The piano part consists of two staves. The right hand plays a melody with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes and half notes. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line is: C3 (half), F2 (half), C3 (half), F2 (half), C3 (half), F2 (half), C3 (half), F2 (half). The score is divided into four measures. The first measure contains the first four notes of the melody and the first half of the bass line. The second measure contains the next four notes of the melody and the second half of the bass line. The third measure contains the next four notes of the melody and the third half of the bass line. The fourth measure contains the final four notes of the melody and the final half of the bass line. The score is marked with a piano (p) dynamic. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 2/4. The score is for a piano and voice. The piano part consists of two staves. The right hand plays a melody with eighth notes and quarter notes, while the left hand plays a bass line with quarter notes and half notes. The melody is: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). The bass line is: C3 (half), F2 (half), C3 (half), F2 (half), C3 (half), F2 (half), C3 (half), F2 (half). The score is divided into four measures. The first measure contains the first four notes of the melody and the first half of the bass line. The second measure contains the next four notes of the melody and the second half of the bass line. The third measure contains the next four notes of the melody and the third half of the bass line. The fourth measure contains the final four notes of the melody and the final half of the bass line. The score is marked with a piano (p) dynamic. The tempo is marked "Allegretto". The key signature is one sharp (F#). The time signature is 2/4.

A musical score for the song "The Rose Tree". The score is written for two voices, Soprano and Bass, and a Piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The Soprano part consists of a single melodic line with lyrics written below it. The Bass part also consists of a single melodic line with lyrics written below it. The Piano accompaniment is written in two staves, with the left hand playing a simple harmonic accompaniment and the right hand playing a more complex accompaniment. The score is divided into four measures, each corresponding to a line of the lyrics. The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The score is written in a simple, clear style, suitable for a children's songbook.

2 3 4 4 3 2 3 4

mf espressivo

5 3 1 3 2 1 2 3 4 1 1 2 1 5 2 1 3

The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree The Rose Tree

13
SECOND SUITE
Nº 1
Arietta

PRIMO

Andante cantabile (♩ = 56 - 63)

LEOPOLD GODOWSKY

r. h.
1 2 3 4 5
Compass
5 4 3 2 1
l. h.

mp

mf

espressivo

rall. *p a tempo*

1 2

№ 2

Sarabande

SECONDO

Largo ($\text{♩} = 72 - 80$)

LEOPOLD GODOWSKY

Musical score for "The Rose Tree" in 3/2 time. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat). The score consists of five measures, each containing a half note in the treble and a half note in the bass. The notes are: G4, Bb4, G4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-10

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of three measures, and the second system consists of three measures. The music is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The first system ends with a double bar line, and the second system begins with a forte (f) dynamic marking. The score is concluded with a final double bar line and a repeat sign.

Musical score for "Lied. Lied. Lied." in G major, 3/4 time. The score is for a single voice and piano accompaniment. The piano part features a repeating eighth-note pattern in the left hand and a melody in the right hand. The vocal part consists of a single line of music. The score is divided into three measures, each corresponding to a "Lied." (Song). The first measure is marked with a forte (f) dynamic, and the second and third measures are marked with a piano (p) dynamic. The tempo is marked "Allegretto".

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The second system consists of two staves, both with treble clefs and a key signature of one flat. The top staff continues the melody, while the bottom staff provides a harmonic accompaniment. The score is written in a clear, legible font, with notes and rests clearly defined. The overall structure is a simple, single-measure melody followed by a two-measure accompaniment.

15
Nº 2
Sarabande

PRIMO

LEOPOLD GODOWSKY

Largo (♩ = 72-80)

r.h.
Compass
l.h.

mf

marcato

marcato

f

la melodia marcato

p

marcato

marcato

16
No 3
Cradle Song

SECONDO

LEOPOLD GODOWSKY

Moderato (♩ = 52-56)

2 4 2 4 2 3 4 5 3 4 2 3 4
mp *p*
una corda
Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.
5 2 1 5 2 1 5 1 3 2 4 3 1 4 3 3 2 5
mp *più p*
Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.
3 2 4 2 1 2 3 4 5 3 4 2 3 4 5 2 3 4 5 3 4
poco cresc.
Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.
3 5 4 2 5 4 5 2 5 1 5
sempre p
Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted.
più p *poco rall.*
Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. Ted. *

17
Nº 3
Cradle Song

PRIMO

LEOPOLD GODOWSKY

Moderato (♩ = 52 - 56)

r.h.
1 2 3 4 5
Compass
5 4 3 2 1
l.h.

mp
p

mp
marcato

più p
poco cresc.
marcato

sempre p

più p
poco rall.

18
Nº 4
Bagatelle
(Valse)te

SECONDO

Allegretto grazioso (♩. = 46 - 58)

LEOPOLD GODOWSKY

espr.
una corda
p
Led. *
Led. *
Led. *
Led. *

cresc.
Led. *
Led. *
Led. *
Led. *
Led. *
Led. *

dim. e poco rit. *più p a tempo*
Led. *

mf tre corde
Led. *
Led. *
Led. *
Led. *

19
Nº 4
Bagatelle
(Valsette)

PRIMO

LEOPOLD GODOWSKY

Allegretto grazioso (♩. = 46 - 58)

r. h.
1 2 3 4 5
Compass
5 4 3 2 1
l. h.

a tempo

20
SECONDO

First system of musical notation (measures 1-10). The upper staff features a melodic line with various ornaments (trills, grace notes) and fingerings (e.g., 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The lower staff provides a harmonic accompaniment. Dynamics include *f* (forte) at the beginning, *dim.* (diminuendo) in measure 3, and *rall.* (rallentando) and *p* (piano) in measure 8. The system concludes with a repeat sign.

Second system of musical notation (measures 11-20). The upper staff continues the melodic development with more ornaments and fingerings. The lower staff includes a section marked *espr.* (espressivo) and *più p a tempo* (piano, more tempo) in measure 11. The system ends with a repeat sign.

Third system of musical notation (measures 21-30). The upper staff shows further melodic elaboration. The lower staff includes a section marked *pp* (pianissimo) and *una corda* (one string) in measure 21. The system concludes with a repeat sign.

Fourth system of musical notation (measures 31-40). The upper staff continues the melodic line. The lower staff includes a section marked *dim.* (diminuendo) and *e* (e tempo) in measure 31, followed by *rall.* (rallentando) in measure 32. The system concludes with a repeat sign.

21
PRIMO

First system of musical notation (measures 1-6). The upper staff contains sixteenth-note patterns with fingerings: 1 2 1 4, 1 2 1 4, 4, 2 3 2 4, 1 3 2 4, and 3 5 4 5. The lower staff contains eighth-note patterns with fingerings: 1, 2 3 4, 5 4 5 3, 3 4, 1 4, and 1 4. Dynamics include *f*, *espr.*, *dim.*, and *rall. p*.

Second system of musical notation (measures 7-12). The upper staff contains eighth-note patterns with fingerings: 1, 3 4, and 3 4. The lower staff contains eighth-note patterns with fingerings: 1, 2 3 4, 3 1, 4 3, 3, 2, and 4 3 4. Dynamics include *a tempo*, *più p*, and *espr.*.

Third system of musical notation (measures 13-18). The upper staff contains eighth-note patterns with fingerings: 3, 4 1, 2, 1 3 2, 2, 2, and 1. The lower staff contains eighth-note patterns with fingerings: 2 3 4, 3 1, 4 3, 3, 2, and 4 3 4.

Fourth system of musical notation (measures 19-24). The upper staff contains eighth-note patterns with fingerings: 4 1, 2 3 2 4, 2 3 2 4, 3 2, and 3. The lower staff contains eighth-note patterns with fingerings: 2 2, 3, 2, 3, and 3. Dynamics include *rall.*.

THIRD SUITE

Nº 1

Prelude

(The Organ Point)

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 112-126)

*sempre **f** non legato e ben articolato*

molto cresc.

The musical score consists of three systems. Each system has a right-hand staff with a complex, flowing melody featuring numerous triplets and slurs, and a left-hand staff with a simple organ point accompaniment consisting of single notes. Fingerings are indicated by numbers 1-5 below the notes. The tempo is marked 'Maestoso' with a quarter note equal to 112-126 beats per minute. The first system includes the instruction 'sempre **f** non legato e ben articolato'. The second system includes 'molto cresc.'.

THIRD SUITE

Nº 1

Prelude

(The Organ Point)

PRIMO

LEOPOLD GODOWSKY

r. h.

Compass

l. h.

Maestoso (♩ = 112 - 126)

sempre f non legato

sf

sf

molto cresc.

24
SECONDO

24
SECONDO

ff

sf

mf dim. sempre

20741-10

25
PRIMO

First system of musical notation for piano. The right hand (treble clef) plays a sequence of notes: G4 (finger 2), A4 (finger 3), B4 (finger 4), C5 (finger 5), B4 (finger 4), A4 (finger 3), G4 (finger 2). The left hand (bass clef) plays: F3 (finger 4), E3 (finger 3), D3 (finger 2), C3 (finger 1), D3 (finger 2), E3 (finger 3), F3 (finger 4). A fortissimo (*ff*) dynamic marking is placed in the middle of the system.

Second system of musical notation for piano. The right hand (treble clef) plays: G4 (finger 2), F4 (finger 1), E4 (finger 3), D4 (finger 3), C4 (finger 4), B3 (finger 5), A3 (finger 4). The left hand (bass clef) plays: F3 (finger 4), E3 (finger 5), D3 (finger 3), C3 (finger 3), B2 (finger 2), A2 (finger 4), G2 (finger 1). A decrescendo hairpin is shown between the two staves. The dynamic marking *mf dim. sempre* is placed in the right hand.

Third system of musical notation for piano. The right hand (treble clef) plays: G4 (finger 5), F4 (finger 4), E4 (finger 5), D4 (finger 5), C4 (finger 5), B3 (finger 5), A3 (finger 5). The left hand (bass clef) plays: F3 (finger 1), E3 (finger 2), D3 (finger 1), C3 (finger 1), B2 (finger 1), A2 (finger 1), G2 (finger 1). The system ends with a double bar line.

Chorale

SECONDO

Adagio (♩ = 88-96)

LEOPOLD GODOWSKY

The musical score consists of two staves, both in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo/mood marking is *mf*. The first staff features complex chords and arpeggios with fingerings indicated above the notes. The second staff features a more melodic line with fingerings indicated below the notes. Below the staves, there are ten instances of the word "Red." written in a stylized font.

[illegible][illegible][illegible]

27
Nº 2
Chorale

PRIMO

LEOPOLD GODOWSKY

Adagio (♩ = 88-96)

r. h.
1 2 3 4 5
Compass
5 4 3 2 1
l. h.

mf
2 4 5 3 2 1 2 3 4 3 4
4 2 1 3 4 5 4 4 3 2

f
5 4 4 3 2 2 4 5 3 2 1 2
1 2 2 3 4 4 2 1 3 4 5 4

rall.
p a tempo

f
2 1 2 2 5 4 4 3 3 2 3 4 4 3
4 5 4 4 1 2 2 3 3 4 3 2 2 3

mp

p
2 3 2 1 2 3 4 5 2 5
4 3 4 5 4 3 2 1 4 1

f

1 2

28 N^o 3
Hymn

SECONDO

LEOPOLD GODOWSKY

Maestoso (♩ = 63 - 72)

espressivo

And.

And.

And.

And.

And.

And.

And.

And.

And.

And.

And.

And.

And.

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And.

And.

And.

And.

And.

And.

And.

And.

And.

And.

And.

²⁹
Nº 3
Hymn

PRIMO

LEOPOLD GODOWSKY

Maestoso (♩ = 63-72)

r.h.
1 2 3 4 5
Compass
5 4 3 2 1
l.h.

f
5 3 4 5 4 3 2 3 2 1 2 2
1 3 2 1 2 3 4 3 4 5 4 4

mp
3 2 3 4 4 4 5 4 3 2 3 4 2 3 4 5 3 4
3 4 3 2 2 2 1 2 3 4 3 2 4 3 2 1 3 2

cresc. molto

dim. poco rit.
2 4 3 2 5 3 4 5 4 3 2 3 2 1 5 3 1
4 2 3 4 1 3 2 1 2 3 4 3 4 5 1 3 5

p a tempo

cresc. molto
2 2 3 3 4 4 5 3 4 5 5 4 5 4 3 4 5
4 4 3 3 2 2 1 3 2 1 1 2 1 2 3 2 1

ff allargando

30
Nº 4
Epilogue
(Retrospect)

SECONDO

LEOPOLD GODOWSKY

Andante cantabile (♩ = 76 - 84)

p

una corda

espr.

poco rit. più p

a tempo

cresc.

rall.

Nº 4

Epilogue

(Retrospect)

PRIMO

LEOPOLD GODOWSKY

*Compass**Left Hand alone*

Andante cantabile (♩ = 76-84)

Left Hand *p. espressivo*

poco rit.

più p
a tempo

cresc. *rall.*

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| 8. Arabian Chant (Orientale) | Compass A-E† | net, .50 |
| 9. Albumblatt (Intermezzo) | Compass B-F† | net, .50 |
| 10. Funeral March | Compass D-A† | net, .50 |
| 11. Plaintive Melody | Compass D-A† | net, .50 |
| 12. Ballade | Compass E-B† | net, .50 |
| 13. Nocturne | Compass Gb-Eb† (All black keys) | net, .50 |
| 14. Barcarolle | Compass Bb-Ab† (All black keys) | net, .50 |
| 15. Humoresque (also for piano solo) | Compass I.h., D-A, r.h., Bb-F | net, .75 |
| 16. Toccata | Compass I.h., F-C, r.h., D-A | net, .50 |
| 17. Impromptu (In Days of Yore) | Compass Ab-Eb† | net, .50 |
| 18. The Scholar (Fughetta) | Compass I.h., C-G, r.h., G-D | net, .50 |
| 19. The Hunter's Call (Woodland Mood) | Compass I.h., G-D, r.h., E-B | net, .50 |
| 20. Military March | Compass I.h., G-D, r.h., E-B | net, .50 |

†Identical notes for both hands, one octave apart.

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380-382 Boylston Street

CARL FISCHER, NEW YORK
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CHICAGO
335-339 So. Wabash Ave.

